

ALVERSTOKE CRESCENT GARDEN





CONTENTS:-

RESTORATION, RE-CREATION AND RENEWAL :

THE FRIENDS' PHILOSOPHY i , ii

A DESCRIPTION OF HERITAGE FEATURES IN THE GARDEN, Page 1
THEIR DESIGN IMPLICATIONS
AND SUSTAINABILITY.

THE PROMOTION AND MARKETING OF THE GARDEN Page 13

ILLUSTRATIONS:

The Crescent	Facing Page 1
Terrace Walk, West and East Wings, recording existing and new trees and shrubs	Facing Pages 2 & 3
The Garden's ancient Tulip Tree	Facing Page 4
Aerial View, 1990, showing reconstructed paths etc.	Facing Page 5
Initial scheme for central layout, 1992	
A decade later	Between Pages 7 &8
Small bench with Flower Basket	
Fragrant planting nearby	Facing Page 10
The Fountain: Plan and Reality	Facing Page 11
Correspondence cards	facing Page 14

Appended Illustrations:-

- I. Ordnance Survey Map, with extract from Hampshire Telegraph, 1828
- II. The Crescent in the 80's, the Garden an overgrown space.
- III. A plan of the Reading Room and Bath houses, reconstructed by Peter Hollins ARIBA, from the excavated foundations and slides from the Royal Commission for Ancient Monuments, 1951
- IV. A sketch of the smaller bench design, for Peter Clutterbuck, the Blacksmith.
Extract from "Regency Gardens" by Mavis Batey, Shire Publications, 1995

Written by Wendy Osborne, Hon. Curator for the Friends of Crescent Garden, for Gosport Borough
Council's Green Flag and Green Heritage Site Application, 2004.



ANGLESEY VILLE, in the
COUNTY OF HAMPSHIRE.
Splendid Buildings on such an
Enchanting Spot.
Hampshire Telegraph. 1829



W. G. GORDON 1998 THE CRESCENT GARDEN 1998

8. HERITAGE FEATURES:

A DESCRIPTION; OBSERVATIONS ON DESIGN IMPLICATIONS, AND THEIR SUSTAINABILITY

Features include:-	<u>page</u>
A. The Crescent	1
B. Terrace Walk	2
C. The railings and gates	3
D. The specimen trees	4
E. The historic layout and planting of the Period	5
F. Benches, rose supports and flower baskets	9
G. The fountain	11

A...THE CRESCENT.

DESCRIPTION. From a Heritage point of view, the Garden's chief historical interest lies in its significance as part of the overall urban design by Thomas Ellis Owen for a double crescent in 1825. Although the second half of the crescent never materialised, the ornamental Garden was laid out to accommodate the full plan, which included a small central Reading Room flanked by two Bath Houses - hence its long and narrow curved shape.

Even uncompleted, Owen's design won warm praise later from Pevsner, who described it as "*...A piece of grand urban planning of the early 19th Century that is unsurpassed in Hampshire*".

'It has three main storeys, in a shallow curve, with prominent centre and end pieces. The centre has six Ionic columns supporting a projecting entablature: the houses (16) between the ends and middle have ground floor Doric columns supporting first floor balconies with iron railings. The end pieces each have three engaged Ionic columns, and prominent attic storeys. It is a major piece of architecture in its own right, irrespective of the fact that the larger scheme of which it was to form a part was never completed.' (*David Lloyd, Hampshire Buildings Preservation Trust, 1994*)

In 1994 research in local newspaper archives established that Thomas Ellis Owen was indeed the "most able architect" of Robert Cruickshank, whose project Angleseyville was; this had hitherto been uncertain. Howard Colvin (*Dictionary of British Architects*), Professor Mordaunt Crook, Dr David Watkin and David Lloyd all strongly

endorsed Pevsner's opinion. As a result the Crescent was upgraded to a Grade 2* Listing in 1995.

DESIGN OBSERVATIONS

When the basic structure of the Garden was restored in 1989, its orientation had been radically changed at the turn of the 19th C by the introduction of another road (Fort Rd) to the South. Buildings along it - and later trees in their gardens - cut off the seaward outlook. Fine architecture, therapeutic and social amenities in an Ornamental Garden, itself the threshold of magnificent uninterrupted views, meant Owen's original concept gave relatively small dwellings, combined, all the grandeur of a great house.

One of these major elements, the landscape context, had gone. What remained in 1989 was the Crescent and its small Ornamental Garden, its buildings demolished, its orientation reversed inland towards the Crescent, glimpsed through the tangle of trees and brambles that almost hid Terrace Walk from sight.

SUSTAINABILITY

The upgrading of the Crescents's Listed status should assist its conservation in what is already a Conservation Area. There is an active Owners' Association which has maintained the exterior to a high standard for 30 years; in 2001 there was a successfully co-ordinated re-roofing scheme.

For the last decade the building has been greatly enhanced by the restoration of its Ornamental Garden.

B. TERRACE WALK.

DESCRIPTION

Originally this straight avenue of about 200m rose above a ha-ha along its southern length designed to keep out livestock grazing on pastures between the Garden and the Solent. The rear doors of the Reading Room opened on to it, and it must have been a splendid platform for fine views of shipping in the Solent. There was also a horse racing-track which could probably be seen from here, and a ferry ran quite frequently from Stokes Bay to Ryde.

A broad flat walk of rolled Breedon gravel, it is easily accessible for wheelchairs and pushchairs. Along its southern aspect is a mixed hedge, kept below 1.5 m, from which rises an occasional tree. Each end of the Walk is terminated by a solid low wooden bench, placed at the time of the 1989 reconstruction.

DESIGN OBSERVATIONS

A major feature of the Garden, Terrace Walk is a backbone along its length which affords the changing "small scenes" commended by Regency garden writers, (*Gilpin*,

Philips), culminating in the vistas across the central planting and the railings to the Crescent. Although it unifies the Garden, its very existence has the effect of narrowing an already shallow space, creating a problem which had to be overcome if the whole was not to be perceived as an elongated strip, with insufficient depth to provide three-dimensional interests.

SUSTAINABILITY

The windbreak provided by the hedge and the footing given by the rolled gravel ensure that walkers can use the path dryshod in all weather conditions throughout the year. It is in constant use with entry/exit at the E or W ends by people who enjoy walking through the Garden, often as a daily - even twice daily - routine.

The Walk has already been re-surfaced once by Gosport Borough Council, replenishing the worn gravel; they are also responsible for the maintenance of the hedge along its S side.

A small store of gravel is held in reserve for patching when needed.

C. THE RAILINGS AND GATES.

DESCRIPTION.

These were reinstated in 1989 by Hampshire ICounty Council (HCC) and GBC, with assistance from English Heritage. The design of the railings was copied from those left fronting the Crescent after the WW2 removal of all the railings from the Gardens, and made by Peter Clutterbuck, a local artist/blacksmith.

The railings have Anthemion capitals and two horizontal rails. The lower horizontal is embedded within a channelled groove along a stub wall about 45cms high: the combined height of railings and wall being about 1.5m.

No gates - or records - being available to replicate, replacements were designed as simply as possible to continue the railings within a rectangular frame: a horizontal rail across the lower third of this contains added alternate short railings with their capitals above it. The gates have a simple latch fastening: those at the East end are double, to allow the entrance of grass cutters etc. Two single gates serve the central paths, and another is at the West end entry.

All are made of mild steel, hot-dipped galvanised to protect against rust: all are painted black.

DESIGN OBSERVATIONS

The restoration of these railings and gates was of tremendous significance, architecturally defining and containing a space which could now be immediately perceived as a planned garden, closely related to the Crescent. This made possible everything that followed.

SUSTAINABILITY

GBC has carried out small-scale repairs to lugs supporting one of the heavier larger gates at the Eastern entry. The task of painting the railings is currently being considered by Friends and Council as the need for this becomes imminent.

D. THE SPECIMEN TREES

DESCRIPTION

A plan of the Garden showing the main specimen trees is appended.

Some may have been part of the original planting of the Garden in 1826/8. In the 1980's four more were planted, and later a private memorial tree. Unfortunately there was at that time little awareness of the Garden's historical significance and design and these additions were less considered than they would be today.

Of the older trees, the most outstanding is the *Liriodendron Tulipifera*, the Tulip Tree at the West end. One of the oldest in the County, this has a curiously shaped pedestal trunk formation, with ruggedly textured bark. Other old trees include a Cedar, two Yews, a Copper Beech and a number of Hollies.

Two *Pinus Pinea*, two *Ilex 'Golden Queen'*, a *Ginkgo*, a *Pyrus salicifolia* and a *Morus nigra* have been planted by the Friends, besides an *Araucaria araucana*, to replace one lost in 1997.

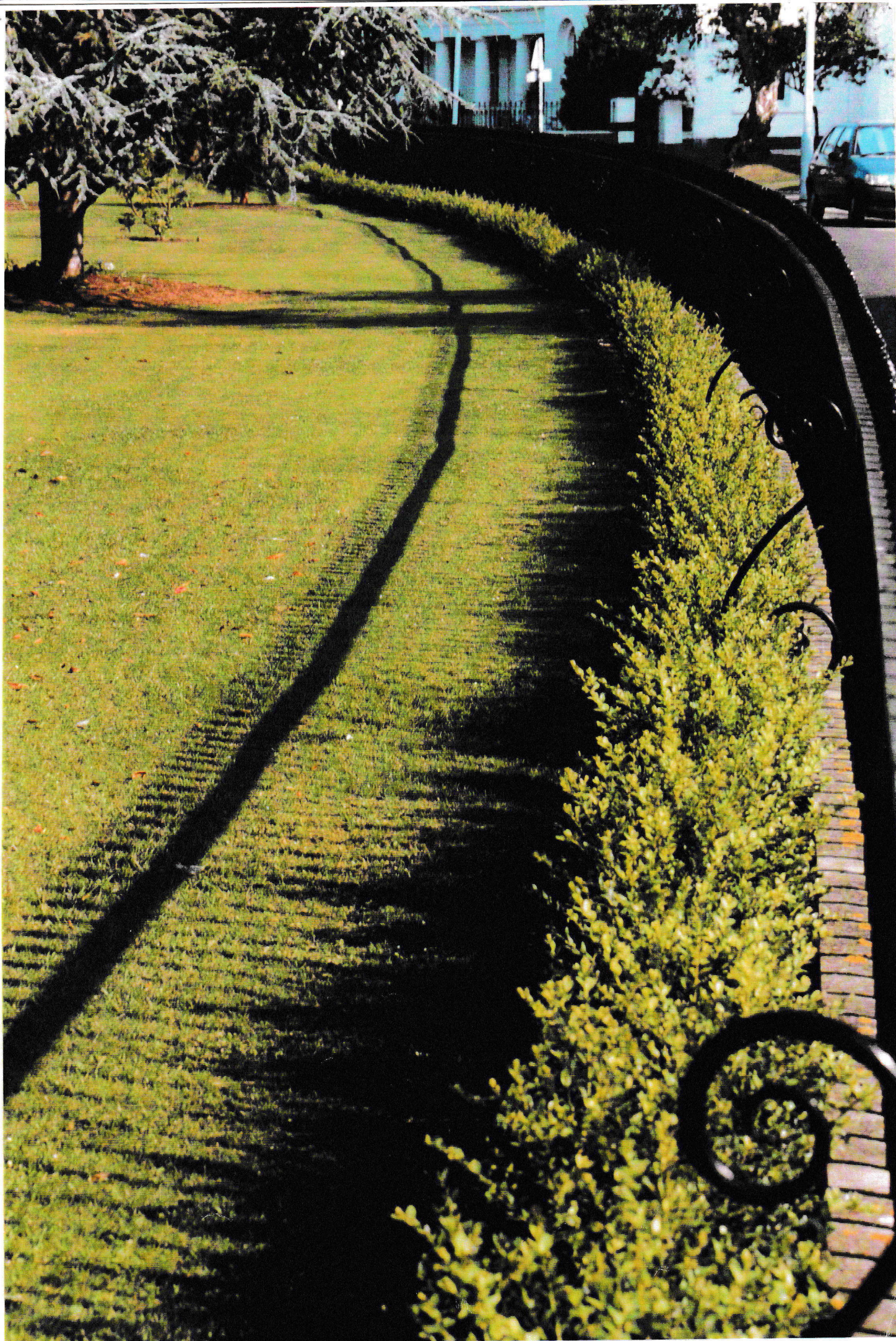
DESIGN OBSERVATIONS.

Soon after the Friends were established, in 1992, a scale drawing was made of all existing trees together with a projection of the eventual size of those more recently planted. Copies of these are held by GBC's Arboriculture Officer for ongoing consultation, and they have served as a guide to all future plantings and replacements, with care being taken to envisage how their eventual size will impinge on the vistas and horticultural aspects of the Garden as a whole.

It was observed at the start of the Friends' involvement that the memorial tree, happily a second *Liriodendron tulipifera*, had been sited too close to one of the 4 trees planted in the 80's - a *Cedrus Atlantica*. After consultation with the donors and GBC, the Friends identified a safer site, with provision for its future growth, where it forms part of a satisfying view from the central entry and the roadway running alongside the Garden.

A spade was organised and funded to lift the tree, then about 25 feet high, and transplant it.

The younger Tulip Tree has flourished in its new location, flowers prolifically, and is already underplanted (*Epimedium Grandiflora*, *Crocus* and *Violet*) over an area which it is intended to enlarge as the tree spreads.



The new spacing necessitated removal in due course of one of the 80's additions, a Norway Maple. A smaller tree, Pinus Pinea, had already been established nearby to compensate for its loss.

SUSTAINABILITY

The destruction by Honey Fungus of a Swedish Whitebeam underlined the unpredictability of sudden change, and illustrated how a seeming catastrophe could be turned to good account. At the same time, it brought home the vulnerability of the old trees, irreplaceable for generations, and of inestimable value to the Garden. The Beech tree is showing some sign of distress, probably the combined effects of age and compacted ground causing drainage problems. It was arranged between GBC and the Friends that a highly qualified consultant should be asked to assess them periodically and advise on any measures considered desirable for their welfare.

Because of its age, some disease, and the frequent South-westerly gales, tree-surgery was carried out on the original Liriodendron tulipifera to reduce the overall size sensitively by about one third. Occasional consultancy checks monitor it from time to time, arranged by the Council's Arboricultural Officer Samantha Voller, who is in regular discussion with the Friends' Committee.

Expert advice warned that the roots of the Tulip Tree should be protected against foot traffic and especially damage from mowers, so after specialist treatment an underplanting of Ivy now guard against these.

A policy of mulching and underplanting around all specimen trees has evolved, together with that of establishing an understudy nearby when a tree seems near the end of its life. The replacement Araucaria was planted two years before its predecessor was finally deemed potentially unsafe, and felled.

E. THE HISTORIC LAYOUT AND PLANTING OF THE PERIOD.

DESCRIPTION

The 1989 re-construction left the paths and central Reading Room site gravelled and the railings and gates restored. An overgrown thicket with a predominance of Bays was densely tangled with brambles all along the N side of Terrace Walk, and continued into each end section.

There is now a series of ornamental shrubbery beds north of the Walk, with climbers, some flowering trees, and groundcovering plants and flowers along the aspect facing the Crescent. In each wing, between the shrubbery beds and the railings, is a small round bed contained within a metal flower basket.

The central area has a continuous bed around the Reading Room site, radiating outward into six curving shapes in an asymmetrical but balanced design. Climbing roses grow

up four iron supports round the inside semi-circle with other shrub roses; two *C. sempervirens* grow in the rear beds on either side. There is a wide variety of shrubs, perennials and annual flowers, with a low edging of *Nepeta musinii* around the central gravel.

Inside the railings, a Box hedge has been planted and is well established.

A small fountain is centred in the semi-circular space, contained in a low pool surround of Portland stone.

At the East and West entry gates, paths lead up to Terrace Walk which are lined with varied planting.

DESIGN OBSERVATIONS

The two radical changes - the removal of the central building, and the deprivation of the middle and far distant landscape views - clearly had a major impact on the overall design of the Garden.

As previously described, it originally centred upon a small Reading Room, flanked by two Bath houses, the the buildings a reflection of the neo-classic design of the crescent opposite. Demolished in 1950, a photograph of the front elevation of this building was eventually obtained from The Royal Commission for Ancient Monuments. Its foundations were recorded in 1989 when the site was cleared.

While it was not feasible to restore this building, it had been a substantial focal point of the two elongated wings of the Garden, facing Crescent Rd immediately opposite the junction with St. Mark's Rd., designed to be the central division between the two sections of the double crescent

The ground plan of the Reading Room is preserved in the gravelled central area, and it was necessary to devise an appropriate plan around and incorporating this.

Initially it had been suggested by the Hampshire Gardens Trust that old Roses should be planted round the site.

Mrs Hazel LeRougetel, the Trust's adviser on Roses, explained that during the Regency period Roses were used as part of a mixed planting, as shown in a painting of the garden at Sweeny Hall, c. 1836. Her observations widened the perception of what might be achieved by garden history research. A design for the central area properly informed by such research could contribute far more than a random or piecemeal approach.

Besides restoring an affinity between building and Garden, such a design could be of considerable local interest as a living illustration of planting contemporary with the early years of the Crescent.

J. C. Loudon's "Suburban Gardener and Villa Companion", 1838, contains a design 'in the Picturesque manner' for a Hampstead garden which was similar in scale to the central area at Alverstoke. "Loudon and the Landscape" (Simo, 1988) gave further

illustrations of his garden designs besides a good deal of information on his thinking on communal gardens and public parks.

A plan was devised for the central area, incorporating the Roses listed by Mrs LeRougetel into a larger scheme which adapted elements from Loudon's retrospective Hampstead plan. Two *Cupressus Sempervirens* were included to restore height, and two large benches to recall the social intention of Owen's Reading Room.

Mrs LeRougetel forwarded the drawing to Mrs Mavis Batey, then President of the Garden History Society. Mrs Batey was fortuitously engaged on a book on Regency Gardens (Shire, '95): she visited Alverstoke: was enthusiastic about the suggested plan, and commended it to the Hampshire Gardens Trust. The Trust approved it, and recommended to GBC that its implementation should be entrusted to Wendy Osborne and the Friends, working in partnership with the Council in what was essentially a Public Garden.

Already a member of the RHS, Mrs Osborne was able to use the Lindley Library for research; on becoming a member of the Garden History Society she was able to attend relevant lectures and courses in Oxford and London. A seminar on Regency Gardens had been arranged by the Society, which was currently engaged in the restoration of the gardens of the Royal Pavilion at Brighton.

A detailed water colour sketch was developed from the ground plan, showing how the central area might look if it were adopted by the Friends and the surrounding community. It was necessary to cultivate public support and involvement besides plants, and it was difficult at the outset to recruit Friends to support a garden that was not perceived as such.

Fortunately the project seemed to catch the imagination of the neighbourhood, which at earlier public meetings had expressed firm rejection of stereotyped formal bedding in what for 40 years had been a generally untended open space.

The Regency gardens' natural look, with scented climbers trained into the trees and small scenes perceived as strollers walked through, had immediate appeal; it has continued to attract approving comments and give much pleasure.

Had it not been so, it is unlikely the project would have succeeded, since relatively few people are interested in Garden History for its own sake. If a Garden does not give genuine pleasure to many it is unlikely to win and retain supporters who are happy to fund its ongoing development.

1850 was fixed as the latest date of introduction of the plants that were to be used; this was to take into account the maturity of the trees since the original planting in 1827/8.

The project proceeded slowly.

First the central area, with its furnishing of supports and benches, then the shrubbery beds along Terrace Walk; the woodland extremities; the Box hedge; the smaller benches



The Plaque, '03.



Children's Party, '03.

Alverstoke Crescent Garden, Summer '03.

and flower baskets, and finally the fountain. Not only the plants chosen mattered, but also the ways in which they were used, the way the turf was managed where it receded into shrubbery beds; the kind of plant support used, and the way trees, especially the fast-growing Bays, were shaped and reduced in a manner sympathetic to the natural look - epitomised by clearings in the New Forest - that inspired so many Regency garden writers. (*Gilpin, Philips, Loudon*)

Although the whole was envisaged from the outset, adaptations were constantly being made to accommodate inherited factors, weather conditions, horticultural disasters like Honey Fungus - and mistakes born of inexperience. It is an organic process. As far as man-made features are concerned, the Garden feels complete: horticulturally, completion can never be a reality while seasons come and go.

SUSTAINABILITY.

It was appreciated that the amount of research and work necessary to realise the project was not within the budgetary constraints of the Council. In order to achieve it, there had to be a properly constructed partnership between Friends and Council, both being equally essential for its realisation and its continued existence. Neither body could achieve this without the other. The implications of this partnership were far greater than was immediately realised. At that time (1991) community involvement in projects of this kind was much less common, and it says much for the forward-looking approach of GBC that they encouraged and enabled it to happen.

Many problems arose and had to be addressed: not least the unease felt by the Council Contractors' workforce at the involvement of amateur members of the public in a public garden; it has taken time to establish a good working relationship.

For a Friends' group to be able to organise ongoing maintenance by volunteers, fund some of the running expenses, while at the same time researching and fund-raising for items to complete the Garden's design it must necessarily be properly constituted and solidly based as representative of community opinion. Membership must be inclusive, and the association should encourage and actively promote communal enjoyment and use of the Garden. (*Please see section 5, A Place for Everyone and 9, Publicity and marketing*).

Of course it is not possible to guarantee that either the Friends or indeed Gosport Borough Council will continue indefinitely to put the same effort into Alverstoke Crescent Garden. The tremendous activity over the last decade can settle into a steady maintenance routine now that all the man-made features are in place - the final and most ambitious being the focal point of the central area, the fountain at its heart.

What is certain is that the surrounding neighbourhood is fiercely supportive and proud of the Garden they have helped to establish, that the Friends grow in numbers each month - and that they are a well-organised, financially sound group with twelve-years'

experience and a solidly based partnership with a supportive and encouraging Borough Council.

Thought is always being given to the future because in gardening nothing stays still: today's pride and joy could be next years' viral victim. Equally, volunteers and Council Parks Officers' policies and budgetary priorities and limitations must inevitably change over time.

Identification is being made of the most labour-intensive aspects - the central beds, with its wealth of perennials, shrubs, annuals, roses and bulbs, is one. A simpler, less demanding planting scheme here could be researched - and possibly found preferable for easier management. In his Hampstead scheme, Loudon designed the layout of the trees and shrubs, but observed that "The choice of flowers has been left to the Lady of the house." The same flexibility, within the constants now established, must apply to Crescent Garden as it weathers the passage of time.

F, THE SEATS, ROSE SUPPORTS AND FLOWER BASKETS.

DESCRIPTION

With the exception of the larger benches in the central area, all these objects were individually made for the Garden by Peter Clutterbuck, the artist/blacksmith already mentioned above.

The design of the smaller benches was taken from illustrations in garden literature contemporary with the Garden, (Loudon). About 1.4m in length, they are made of mild steel which has been hot dipped against rust. They are painted a verdigris colour. The larger central benches were given by HCC in 1992, and are of similar design and construction, but about 2.m in length.

The four Rose supports in the central beds are as illustrated in Humphrey Repton's garden in 1836, and consist of three inward leaning vertical uprights, each curled outward at the top, and bound by an upper and a lower hoop. Approximately 2.4m high, and 1x4cms in thickness and width, they are made of iron specially obtained from Ironbridge which should last for centuries. They are painted black.

The metal Flower baskets, ubiquitous in illustrations of the period, conform to those in Sir Geoffrey Jellicoe's garden at Horsted Place, which in turn replicated Humphrey Repton's design for the Royal Pavilion at Brighton. They are approximately 3m. across and 35cms. in height, representing shallow wicker baskets with pointed scallops, painted a light biscuit.

DESIGN OBSERVATIONS

All these objects are comparatively small, but collectively they furnish the Garden in a way which together with its layout and planting, enhances its character of the latter part of the Regency period.

The scale and colour of the small benches fit well into the narrowing wings of this small garden, and their curves and curling arms give a light-hearted air, besides reflecting the exuberant curled S-shaped supports that back the railings, punctuating the Box hedge that lines them.

These benches are sited according to the ascertained positions of seats clearly marked in the earliest Ordnance Survey maps of the area (1862) It has been observed that this spacing affords privacy of conversation between one seat and its neighbours and there is a choice of a sunny or shady seat at most times during a fine day.

Planting in the vicinity in the shrubbery beds aims to provide fragrance as well as ongoing interest and colour.

The Rose supports help to frame the central area, supplying height and architectural interest, particularly in Winter months. Backed by the higher strong verticals of the two *Cupressus sempervirens*, they give some measured formal structure to the medley of plant material used in the central beds.

One flower basket is placed in the middle area of each of the two wings. Exact symmetry was not a consideration and the placing was done with regard to the shade and roots of existing specimen trees. The aim was to make each basket the hub of a secondary space created by their introduction. This achieved a more satisfying context for the benches nearby, as well as extending the flavour and colour of the central beds and adding interest to the framed 'small scenes' seen from Terraced Walk.

Spring bulbs, small roses and *Geranium Lancastriense striatum* are the mainstay of their planting.

SUSTAINABILITY

Besides being carefully researched historically, all these objects were chosen and sited with much consideration of their long-term survival. They were commissioned with long joined excrescences to be embedded underground in substantial concrete foundations.

While not antique pieces, they accurately reflect illustrations of similar items in gardens at the time when the Crescent was built, and their current availability makes their replacement possible should they be wilfully damaged.

All are the gift of local people - a neighbouring School gave a rose support - three of the small benches were given in memory of Friends by their families - facts entirely relevant to their better survival.



Painting of these smaller items is done as necessary by the Friends, but the maintenance required generally is low.

A bare margin cut in the turf about 30cms wide around each flower basket makes maintenance of the turf edge a simple matter and reduces weed spread within the basket. Sound research, good garden design principles and craftsmanship, together with realistic awareness of the inevitability of some vandalism, should ensure that these man-made items should grace the Garden for many years to come.

G. THE FOUNTAIN.

DESCRIPTION

The fountain is of lead, with two lobed bowls supported on a fluted column flanked by three Dolphins, on a tri-form base, the whole being supported on a Portland stone base of the same shape: the total height is approximately 1.7m. It is sited in a round pool 3m in diameter with a depth of water of approximately 120mm. The pool surround is of Portland stone, cut in a simple stubbed curve.

The control box sited due north of the fountain is a cast iron housing salvaged from Priddy's Hard in Gosport, approximately 1.4m high. Probably early Victorian, it is sympathetic in design and scale. It is a handsome addition besides being functional, and is painted black to match the railings where it stands.

The fountain was installed in 2002, marking the year of HM Golden Jubilee. Almost two thirds was the gift of Friends, grants from HCC, GBC, The Hampshire Gardens Trust and Groundwork Solent made up the remaining cost.

A bronze plaque recording the gifts is mounted on a piece of stone retrieved from the site of the Reading Room, is placed due South of the fountain.

DESIGN OBSERVATIONS.

It was clear from the outset that the central point of this area would need a significant feature of some kind. While various ideas were considered, no plans were formed until the central planting had reached maturity so that there could be a clear idea of the scale required. Besides being a major investment in the Garden, it would be a significant feature because of its position. It was essential to get it right.

Water was a missing element in the Garden: the gravelled context here is dusty and hot in Summer; these factors together with the memory of the lost bath houses, made a fountain an inevitable first choice. The sound and movement of water, even on a modest scale, have enormously enriched the entire Garden. The Dolphins, a timeless decorative element, are especially appropriate to the its marine situation and associations.

The circular stone pool surround is a of considerable significance to the Garden's design in its own right. It sits comfortably within the radius of the semicircular Reading Room site and encourages progression around it.

Its size makes good allowance for the passage of wheelchairs, while being sufficiently big to contain the water cascading from the lower bowl. The height of the fountain jet can be regulated in windy weather. Water is contained in a large underground tank, and recycled to the fountain. Once weekly it is automatically pumped out, into one of the large brick lined soakaways which were a part of the original bath house design.

The installation was planned by architects Weguelin and Yearley, both Friends of the Garden, as a donation, and was carried out on behalf of the Friends by Gosport Borough Council.

SUSTAINABILITY

There was a great deal of consultation between all the parties concerned before this feature was decided upon, sustainability being one of their chief concerns.

Apart from the installation, the greatest investment was in the Portland stone pool surround, which was designed so that its profile offers no thin pieces that might be broken off.

It was felt that something that offered no challenge, either to the climber or the vandal; which would be repairable, and was of relatively modest value was the best solution.

While every care was taken to ensure that the design of the fountain is appropriate to the period it is from a standard production line, so has no antique value to appeal to garden thieves. Parts - or all of it - would be possible to replace. The Friends keep a reserve of funds for this purpose.

The small running and maintenance costs are the official responsibility of the Friends, together with maintenance of the pump/tank (Simon Moore, the water engineer who installed it, recommended this should be about every 18 months.) The Friends' Clerk of Works has already organised one such maintenance, which takes about 2 hours.

Keys to the control box are held, as are plans of the installation, by Friends and Council. The access to the tank is totally concealed by the Breedon gravel surface above it.

At intervals, an anti-algae solution which conforms to the regulations for application in this context is applied after a pump-out.

The Friends had become well-established over a decade, and felt able to undertake the responsibilities outlined. Should they for some reason be unable to continue an active participation, they are committed to funding the necessary maintenance costs.

9....PROMOTION AND MARKETING OF CRESCENT GARDEN

Work on the Gardens' central fountain was not finished until the end of 2002. During its restoration, promotion and marketing have chiefly been the province of the Friends, who were closer to month-by-month changes and developments.

A Council leaflet describing the Garden has not until recently been thought practicable, since it would quickly have been overtaken by events; however work done for the Green Flag Application has suggested the possibility of a booklet.

Headings marked * are supported by cuttings or other material.

CEREMONIES* At every specific event - the planting of the Mediterranean Cypress, the unveiling of the Council's Interpretation Board, or a tea-party for the Garden Guardians - the Mayor has invariably taken an active part, resulting in coverage by the local Press, which has also covered small news items. Some, but not all, of the resulting cuttings are included, sadly some are lost.

Considerable effort has gone into promoting the project in other directions, however, with encouraging results.

AN INTERPRETATION BOARD This has been provided and is maintained by GBC. It describes briefly the History, Restoration and Maintenance of the Garden, with plans and an illustration of how it probably looked in 1830. Halfway along the Walk, it attracts the attention of every new visitor who walks through the Garden.

NEWSLETTERS* For a decade two or three Newsletters have been distributed to a growing Membership every year (currently about 250). The most recent is appended.

POSTERS* in local shops initially invited membership; an example is enclosed.

COMMUNITY EVENTS Described and illustrated in earlier sections, these have been extremely successful in promoting interest in and use of Crescent Garden, which lends itself particularly well to small childrens' Birthday parties and is also a popular venue for Wedding Photographs. Part of the Parish of Alverstoke, the Friends are listed in the **Parish Directory**. The Church Centenary celebrations are to include a party in the Garden this year.

TALKS* Have been given to a wide variety of community groups: Ratepayers' Associations, Antiques Society, The Portsmouth Society, The Rotary Club, Townswomens' Guilds, Soroptimists, Hilliers Garden Club at Jermyns House near Romsey, a Senior Officers' Wives Club at Liphook, The Lions, Lunching Clubs of various kinds, Womens' Institutes, etc. etc.

WALKS* GBC have a 'Walks in Gosport' publication which includes Crescent Garden. and it is frequently visited by conducted tours organised by the Gosport Society. (Enclosed)

THE INTERNET. Crescent Garden is included on various websites, including those of the National Gardens' Scheme, Gosport Borough Council, and the Garden History Society.

TELEVISION* A brief programme was made by Meridian TV in 1997. A videotape copy of this is included; it gives a good idea of the Garden and created a lot of interest. Videotape enclosed.

THE NATIONAL GARDENS SCHEME* This has been invaluable; the Yellow Book being a best-selling publication nationwide. There is also the smaller, Hampshire edition; between them they have brought a great number of visitors to the Garden, often including tourists from abroad. The NGS works with local newspapers and magazines, and has prompted coverage in the **Southampton Echo** gardening feature pull-out, as well as in **Hampshire Life** Magazine (enclosed).

THE HAMPSHIRE GARDENS TRUST* Has widely publicised the Garden in its Journals, other publications and newsletters, besides bringing its members on a formal visit. A relevant extract from their book on 'Hampshire Gardens for the Millenium' is enclosed. The Trust has also used Crescent Garden as an illustrated example in talks over the County and beyond.

THE NATIONAL ASSOCIATION OF GARDEN TRUSTS This organisation, too, has publicised Crescent Garden nationwide in a series of lectures as an example of what can be achieved by a County Garden Trust in identifying and supporting smaller gardens of interest such as Crescent Garden.

GARDENING WHICH?* used Crescent Garden in a feature on widely varied community gardens run by all age and social groups. (enclosed)

SAGA MAGAZINE* picked up on the retirement age angle mentioned by "Which", and featured it later (enclosed).

OTHER ORGANISATIONS* There has been considerable correspondence with other groups, some of whom have visited the Garden to find out more. Friends of a similar Garden at Leamington Spa, Friends of Palmeira and Adelaide Squares at Hove, and St. James Park, whose Director acknowledged help received with a notice near new



Some of a variety of cards and
Correspondence cards



Sold in aid of
Friends of Crescent Garden, Alverstoke